

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Chansons D'Amour Chansons De Guerre
Music of the Renaissance



Performed by Students of the
Historical Performance Ensembles

Timothy McGee, director

Monday, March 22, 1993

at 8 pm

Walter Hall - Edward Johnson Building

PROGRAMME

I. 15th Century

A. Chansons de Guerre

Agincourt Carol Anon.
A celebration of the victory of Henry V over the French army in 1415.

Lamentatio Sanctae Matris Guillaume Dufay
A lament over the fall of Constantinople, and probably written for the Banquet of the Phaessant at Lille in 1454 where Philip the Good vowed to form an army and retake the city.

T'Andernaken Anon.

L'homme Armé Anon.
The theme song of the Order of the Golden Fleece, the military order of nobles dedicated to recapturing Constantinople. 'The man at arms is to be feared.'

Il Sera Pour Vous Conbatu/ L'homme Armé Robert Morton
The chanson text mentions Symon le Breton, a member of the Burgundian Court, who fought against the 'dreaded Turk.'

Alla Battaglia Heinrich Isaac
Written for the public investiture of Niccolo Orsini as Captain-general of the Florence army. He is urged to return to the castle of Sarzanello and turn defeat into victory.

B. Chanson D'Amour

La Spagna Francesco de la Torre

Miranda Parit Haec urbs Florentina Puellas Dufay
'The young women of Florence are marvellous.'

La Belle se Siet Dufay
The young girl sits at the foot of the tower crying for her lover who will be hung in the morning. "Bury me with him so people will say 'here is true love.'"

Se la Face ay Pale Dufay

Les Grans Regretz

Hayne van Ghizeghem

"I suffer great yearnings without end that torment my heart."

Estrines Moy

Dufay

He: "Embrace me and I will embrace you, my only love".

She: "How?" He: "With this heart that I have to offer you this New Year's day. Take it willingly." She: "So I do most handsome love, and I will give you mine forever."

Vale diva mia, vale in pace

Bartolomeo Tromboncino

"Farewell my treasure, go in peace."

Pavanna alla Ferarese

Joan Dalza

Nimphes des Bois

Josquin des Pres

A lament on the death of the famous composer and teacher Johannes Ockeghem, described as 'learned, handsome in appearance, and not stout.' Named in the text as missing him are his students Josquin, Piersson, Brumel, and Compere.

*****INTERMISSION*****

II. 16th Century

A. Chansons D'Amour

Ah Robin

William Cornysh

That was My Joy

Anon.

These songs are from the court of Henry VIII.

'Est il Conclud'

Adrian le Roy

Pavanne

Galliard

Ardi, Cor Mio

Giulio Caccini

"Burn, O my heart, for never before was seen a fire with such lovely flame."

Cessé, Mortels de Soupirer

Pierre Guéron

"Cease sighing, mortals. This beauty is not for you."

B. Chansons de Guerre

**Exalta Regina Galliae
La Guerre**

**Jean Mouton
Clément Janequin**

Both of these pieces celebrate the victory of Marignano, (September 15, 1515) which made Francis I the master of Milan. Mouton's piece, "Exalt, Queen of France," praises King Francis, while Janequin indulges in a programatic replay of the battle.

Recercada

Diego Ortiz

Blow thy Horne, Hunter

William Cornysh

Allemande and Ronde

Tielman Susato

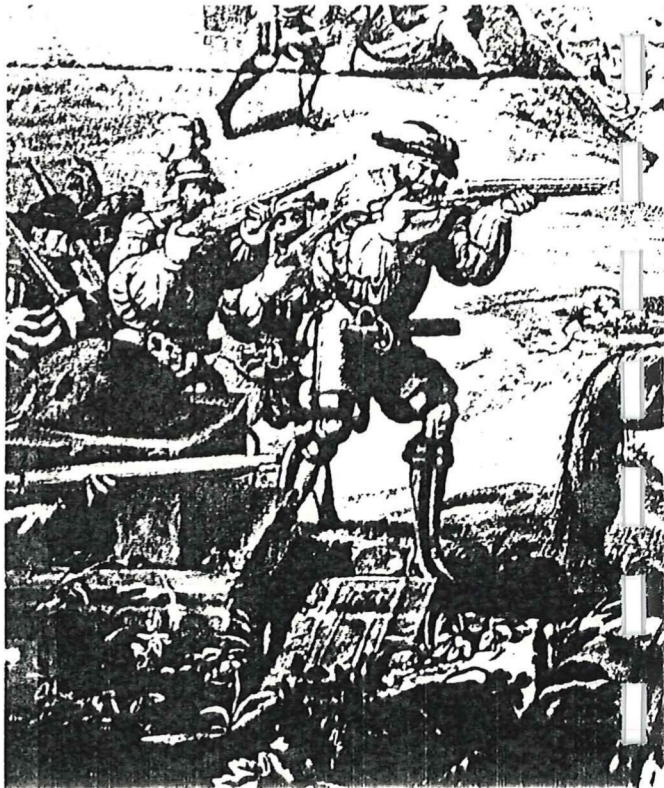
Alla Guerra

Sigismondo d'India

"To the war, the war of love, where one is called to the season and the delights of the heart."

O Domine Jesu Christe

Giovanni Gabrieli



PROGRAMME NOTES

Our concert centres on two of the favourite topics of Renaissance composers: love and war. As will become evident in the programme, both subjects allowed for considerable variation, and in some cases referred to the same thing. The texts of the war songs include victorious battles won ('Agincourt Carol,' 'Exalta Regina Galliae,' 'La Guerre'), a battle about to be won ('Alla Battaglia'), and one that was proposed but never took place ('Lamentatio Sanctae Matris'). During military battles the call to attack was sounded by both trumpets and drums: three shorts and a long, and several of the compositions in today's programme include this rhythmic reference, especially the 'L'homme Armé.'

On the subject of love there is the traditional sentiment of 'Estrines Moy' and 'Les Grans Regretz,' the hopeless situation in 'La Belle se Siet,' the unrestrained passion of 'Ardi, cor Mio,' and admiration for both the entire female population of Florence ('Miranda Parit'), and for a recently departed composer ('Nimphes des Bois'). Some of the music carries either a mixed message or messages on more than one level. 'Blow thy Horne, Hunter' celebrates a timeless hunt, and 'Alla Guerra' involves the subject of love in terms of war.



PERFORMERS

Singers

Holly Cluet, soprano
Stina Hallberg, soprano
Katherine Hill, soprano
Christine Howlett, soprano
Hillary Knox, soprano
Nanette Masson, soprano
Erika Tanner, soprano
Jane Warren, soprano
Rebecca Whelan, soprano
Dean Kustra, alto
Mark McCallem, tenor
Gary Mouldsdale, tenor
Bruce Harding, baritone
David de Jong, baritone
Bryan Martin, baritone

Instrumentalists

Brian Power, vielle, violin
Grace Law, vielle
Beverlee Rapp, viola
Katherine Hill, viola
Lois Chia, cello
Christine DeBoer, lute
Victor Ceni, recorder, krumhorn
Lesley Duff, krumhorn
Kristen LaPointe, krumhorn
Andrew Thompson, krumhorn
Rebecca Loo, organ, harpsichord
Karri Yano, harpsichord
Scott Harrison, trumpet
Lori Moore, trumpet
Andrew Morris, drum

The Faculty of Music Historical Performance Ensembles consists of a number of vocal and instrumental groups who are involved in the interpretation of music according to the style of its time. The ensembles include graduate and undergraduate students at the University of Toronto under the direction of Timothy McGee and Gregory Johnston, assisted by Mary Enid Haines and Bryan Martin.

ACKNOWLEDGEMENTS

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Elizabeth Plaut
Michael Remenyi
Harry Smaller
Elizabeth Smaller
Amy Stewart
Lonnie Webster
Susan and Lawrence Zeifman



*** Opposite Attractions***

Contemporary Music Ensemble
Gary Kulesha, director
Wednesday, March 31, 1993 at 8 pm
Walter Hall \$5

Programme

Canzona for Wind & Percussion	McCabe
Cantos Del Tucuman	Ginastera
Interphase	Horwood
Hommage à Pierre	Denisov
Music for Mallets, Voices and Organ	Reich
